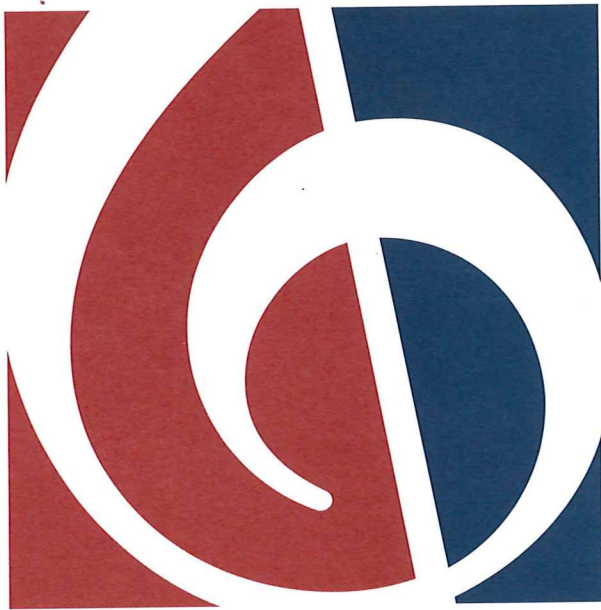


CD 2006--31/32

FACULTY *of* MUSIC



2005–2006

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, April 1, 2006
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
Presents

Symphonic Band
Darryl Eaton, conductor

PROGRAM

Calixa Lavallee
(1841-1891)

The Bridal Rose Overture

Herbert L. Clarke
(1867-1945)

Cousins
Jason Young, trumpet; Jolanta Miller, trombone

Claudio S. Grafulla
(1810-1880)

Washington Grays March

Alfred Reed
(1922-2005)

The Hounds of Spring

- INTERMISSION -

arr. Howard Cable
(b.1920)

Newfoundland Rhapsody

Bernardino Monterde
(1870-19??)

La Virgen de La Macarena
Jason Young, trumpet solo

Louis Applebaum
(1918-2000)

Suite of Miniature Dances

Karel Husa
(b. 1921)

Music for Prague, 1968

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PROGRAM NOTES

Bridal Rose

CALIXA LAVALLÉE

Composer, pianist, conductor, teacher, administrator, Calixa Lavallée, born in Verchères, Lower Canada (Quebec) on 28 Dec 1842, and died in Boston, 21 Jan 1891, showed "a remarkable aptitude for music" when he was quite young, studying violin, piano, organ and cornet with his father. He studied piano in Montreal and from 1873-75, he studied piano, harmony and composition in Paris.

In the early 1880's Lavallée toured the United States as Etelka Gerster's accompanist; was the pianist on a Colonial Line ferry between Boston and New York and toured South America, the West Indies and Mexico. Lavallée spent some time in California, taught in Louisiana, and then returned to New England where he married Josephine Gentilly in Lowell, Massachusetts, in 1867. He settled in Boston, then moved to New York, where in 1870 he was appointed music director and superintendent of the Grand Opera House, an opera and variety theatre. He enlisted as a "musician, first class" in the Fourth Rhode Island Regiment, and soon became principal cornet in the regimental band. He fought in the US Civil War and is supposed to have said later that he was wounded in the leg at the Battle of Antietam, in Maryland.

Lavallée's reputation spread rapidly in US music circles. As an active member of the Music Teachers' National Association, he organized and participated in a concert devoted entirely to US composers, the first of its kind, held in Cleveland 3 Jul 1884. A year later, a similar concert was presented at New York's Academy of Music, on which occasion an Offertoire by Lavallée was performed. In 1886 he was president of a group of French-Canadian emigrants, the League of Patriots of Fall River, Massachusetts, and was elected president of the Music Teachers' National Association, which sent him to a convention of the National Society

of Professional Musicians in London in January 1888.

Lavallée must be considered one of the first musicians of completely professional calibre born in Canada and one of the musical pioneers of his own country and even of the USA. It seems evident that he gave little thought to the fate of his works: he was concerned with producing for the moment and paid no heed to posterity. For his contemporaries, for succeeding generations, and even today, Calixa Lavallée remains the embodiment of a talented, honest, and persevering musician, a zealous craftsman devoted to his art.

A noted publisher of band music, suggested to him that he could make a lot of money writing music, to which Lavallée replied: 'I would rather be remembered for a few artistic compositions than to grow rich in other lines of musical effort'. The Cundy corporation published *The Bridal Rose* in 1880.

The music for *O Canada* was written in June of 1880 with French Lyrics by Sir Adolphe-Basile Routhier and English lyrics by Mr. Justice Robert Stanley Weir in 1908. *O Canada* was officially proclaimed Canada's national anthem, with changes recommended by a Special Joint Committee of the house of commons, on July 1, 1980 - with notes from the *Encyclopedia of Music in Canada*

Cousins

HERBERT L. CLARKE

Charles Orlando Shaw, wealthy businessman, owner of the Anglo-Canadian Leather Company in Huntsville, Ontario, and amateur cornetist encouraged and supported the notion of establishing, and sponsoring a company concert band. He provided a rehearsal room, music, instruments and uniforms, and built a bandstand in the town. The band was made up of 40 tannery employees under the leadership of Vincent Crosso "until Shaw, while on a visit to Chicago

for cornet lessons with Herbert L. Clarke, was able to persuade Clarke to become the director of the band in 1918. Clarke recruited a number of musicians from Canada and the United States who then assumed "regular" jobs as clerks, machinists and varied and sundry other positions with the company. The 69 bandmen were paid an additional salary and provided with housing.

Clarke had come to Toronto with his family when his father accepted a position as organist in a local church. By the time he was 13 years old, Clarke played second violin in the Philharmonic Society Orchestra of Toronto, cornet with the Queen's Own Rifles Band, and he was earning fifty cents a night playing in a restaurant band.

Herbert L. Clarke was an American cornetist, composer, conductor, teacher and one of the most influential musicians at the turn of the 20th Century. As bandsman and featured soloist, he toured the world once, the United States and Canada thirty four times, Europe four times, and performed at the Paris, Chicago, Atlanta, Buffalo, Glasgow, Panama, San Francisco, and St. Louis expositions. In addition, he made gramophone records of a score of his featured solos and conducted several major concert bands, for which he also composed and arranged.

Clarke's brother Ernest was playing trombone with the Patrick Gilmore Band, and when a solo cornet vacancy occurred, Herbert applied, was accepted and toured with the group for several months. In 1893 he joined the John Philip Sousa band in the solo cornet section, and intermittently with the bands of Frederick Innes and the reformed Gilmore Band under Victor Herbert. Clarke also played second trumpet in the New York Philharmonic Orchestra and principal in the Metropolitan Opera Orchestra. From 1900 to 1921 he performed, tested cornets for the Conn Company and began to write his four instrumental methods for cornet. At this time he also made many solo recordings (many of these recordings were his own compositions) and combined on others with Walter Rogers, Herman Bellstedt and Arthur Pryor.

The announcement of a performance of music by H.L. Clarke and Arthur Pryor was enough to ensure a successful program and a full house. Both Clarke, on cornet, and Pryor,

on trombone, were outstanding composers as well as performers for John Philip Sousa, Victor Herbert and Patrick Gilmore, providing quality outdoor and indoor entertainment long before the days of radio, and before the symphony orchestra became a familiar institution. Clarke and Pryor appeared on many concert programs dazzling audiences with their incredible technique.

Clarke died on January 30, 1945 and was buried in the Congressional Cemetery in Washington DC near the grave of his lifelong friend, John Philip Sousa

Washington Grays March **CLAUDIO S. GRAFULLA**

Claudio S. Grafulla (1810-1880) was born on the Spanish island of Minorca. At the age of 28 he emigrated to the United States, where he became a member of the Lothiers Brass Band in New York City which, in turn, was attached to the 7th Regiment of the New York National Guard.

Grafulla was one of the most well known and proficient band luminaries of the Civil War era who knew his craft well and was the master composer and arranger of military music, considered by some to be the finest of all band composers of the mid-1800s. In 1860 he assumed the leadership of the 7th Regiment Band of New York, which he led for 27 years. In 1922 John Philip Sousa wrote "The Gallant Seventh" march in honour of, and a tribute to Claudio Grafulla.

Written in 1861 for the 8th Regiment, New York State Militia, Washington Grays has been called a march masterpiece, a band classic, and the prototype of the concert march. Showing the stylistic influence of both German and Italian marches, the march has a marvelous balance of technique and melody in a continuous flow of musical ideas. It dared to break the old formulas, however, because it has no introduction, no break strain, and no stinger.

The Hounds of Spring **ALFRED REED**

*When the hounds of spring are on winter's
traces,
The mother of months in meadow or plain
Fills the shadows and windy places*

With lisp of leaves and ripple of rain

*And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hid.*

Algernon Charles Swinburne, *Atlanta in Calydon*

"When the hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-partly overture form, of this lovely paen . . . and attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate music texture." - notes by the composer.

The Hounds of Spring was commissioned by, and is dedicated to, John L. Forester Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8th, 1980, by the aforementioned group, under the direction of the composer.

Alfred Reed died on September 17, 2005, at the age of 84, having published more than two hundred works for concert band, wind ensemble, orchestra, chorus, and chamber ensemble to his name. He was one of America's most prolific and frequently performed composers. He also traveled extensively as a guest conductor, performing in North America and South America, Latin America, Europe, Asia, Canada, Mexico, and Australia. He was revered as an inspiration for Japanese Band performance and composition having visited the nation 49 times in the past 18 years. At least eight of his works have been on the required list of music for all concert bands in Japan, where he is the most frequently performed foreign composer today. He was the first foreign composer to both conduct and record with the Tokyo Kosei Wind Orchestra producing a total of 18 CDs.

In the 59 year history of the Mid West Clinic held annually in Chicago, he was the most performed composer and the most frequent guest conductor.

Alfred Reed was a native New Yorker, born in Manhattan in 1921. He began his formal training at the age of ten, studying trumpet, and was playing professionally by the

time he was in High School.

During World War II Mr. Reed served in the 529th Army Air Force Band. Following his military service, he attended the Juilliard School of Music, where he studied under Vittorio Giannini. His professional career began as a staff composer and arranger, first for NBC and then for ABC. In 1953 he became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, where he received his Bachelor of Music degree in 1955 and his Master of Music degree in 1956.

In 1966 he joined the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, while he worked to develop the Music Industry degree program at that institution, of which he became director.

We are pleased to present "The Hounds of Spring" as a companion piece to "Song of Threnos," also composed by Alfred Reed and "Sleeper's Awake, from Cantata 140" by Bach, arranged for band by Reed, from concerts earlier this year.

Newfoundland Rhapsody HOWARD CABLE

Notes from the Encyclopedia of Music in Canada

Composer, arranger, conductor, music director, scriptwriter, radio and television producer, Howard Cable is a member of the Order of Canada (1999) and recipient of the Canadian Band Director's Association Award (1980). He was born in Toronto, 15 Dec 1920; ATCM conducting and bandmastership 1939, honorary DFA (Lethbridge) 2002. Cable studied piano, clarinet, and oboe, and played in the Parkdale Collegiate Institute orchestra under Leslie Bell. He also studied at the Toronto Conservatory of Music with Sir Ernest MacMillan, Ettore Mazzoleni, and Healey Willan. He also studied with John Weinzweig in 1945.

Mr. Cable began his radio career in 1936 on CFRB, as a programmer and scriptwriter, and began working for the CBC in 1941 as a composer of incidental music. He has conducted and broadcast more than 1,000 radio dramas. He was music director and arranger 1948-54 for *Canadian General Electric*

Hour and 1954-9 for the television program *Showtime*. His concert band was heard in Canada on the CBC and in the USA, on the MBS network, from 1952 to 1954. He was music director at the CNE from 1953-67 and assistant producer to Jack Arthur 1963-7; civil-ian associate conductor and arranger for the NORAD Command Band in Colorado Springs 1962 - 1966; producer of on-site entertainment at Expo 67 in Montreal; and in 1977 he began a 20-year association with the Canadian Brass for whom he wrote more than 80 compositions and arrangements.

His compositions also include ten scores for the National Film Board; three works based on Newfoundland folk songs including Newfoundland Rhapsody for band; numerous compositions for band including Stratford Suite, Quebec Folk Fantasy, Snake Fence Country and Ontario Pictures. His musical play, *Mary* (based on the life of Mary, Queen of Scots), was produced at the Charlottetown Festival in 1971 and 1972.

In New York 1964-7 he was a studio conductor and, on Broadway, as an arranger for Richard Rodgers, Frank Loesser, and Meredith Willson, and as conductor of *Man of La Mancha* and *Chu-Chem*. He was chief arranger for director Alan Lund at the Charlottetown Festival (1982-6). Canadian theatrical credits include associations with the National Ballet, as well as the Shaw, and Charlottetown festivals. At the Banff Centre for the Arts, he was music director 1975-83 of the Summer Musical Theatre training program, and program head 1984-6.

La Virgen de La Macarena

BERNARDINO MONTERDE – RAFAEL MÉNDEZ

Perhaps one of the more popular solos in the trumpet players repertoire, *La Virgen de La Macarena* is often credited to Mexican trumpeter Rafael Méndez, although it was written by Monterde. *La Virgen* was an enormously successful part of Mendez' concert program which might easily account for the confusion over who actually wrote the piece.

Méndez was born on March 26, 1906 in Jiquilpan, Mexico, and began his musical training when he was five, when his father needed a trumpet player for the family orchestra. In 1916, the Méndez orchestra performed

for guerrilla leader Pancho Villa who was so taken that he "drafted" the entire family into his army. Rafael quickly became Villa's favorite player, and after several months demanded that Méndez stay with the rebels, even after the rest of his family were allowed to return home. Months later, Méndez was released from the rebel army, and he began to perform in several travelling circus bands, in addition to the family orchestra. He returned to the Mexican army in 1921, at the age of 15, where he played in the army orchestra.

In 1926, Méndez moved to the United States, working in steel mills in Gary, Indiana, and later, to the Buick company plant in Flint, Michigan where he could play in the company band. He subsequently moved to Detroit where he played in the orchestras of the Capitol Theatre and later the Ford and the Fox Theatres.

In 1932, Méndez suffered the first of two, horrific embouchure accidents, while warming up at the Capitol Theatre. A door was carelessly thrown open, his trumpet crushed against his face severely injuring his embouchure. Mendez returned to Mexico to study with his father to help him overcome his injury. A year later, Méndez returned to the United States, and after touring with the Rudy Vallee's band, Méndez settled in Los Angeles and joined the MGM orchestra, playing on several movie soundtracks.

Méndez appeared frequently as a soloist with orchestras away for the movie studio, and on many radio and early television shows. In 1949, he left the Hollywood studios in order to begin a full-time career as a trumpet soloist. He appeared across the United States and Europe and Canada, and was soon he performing more than one hundred concerts per year.

Suite of Miniature Dances

LOUIS APPLEBAUM

Louis Applebaum, Officer of the Order of Canada, was instrumental in the formation and administration of many of our national arts institutions, including the Canada Council, the Canadian League of Composers, the Canadian Music Centre and the National Arts Centre. He helped focus the direction of culture in Canada as chairman of the Federal Cultural Policy Review Committee, a country-wide consultation on cultural concerns, which resulted in the Applebaum-Hebert Report.

Applebaum has composed hundreds of scores: for film producers in Canada, Hollywood and New York; for the National Film Board; for radio and television (CBC, BBC, CBS, NBC, United Nations Radio and others) for the theatre, orchestra, band and smaller chamber ensembles. His many awards include the Canadian Film Award, the Wilderness and Anik Awards, as well as an Academy Award nomination.

Suite of Miniature Dances is drawn from the incidental music for a ballroom scene in Shakespeare's *All's Well That Ends Well*. The premiere performance during the inaugural season of the Stratford Festival in 1953 was directed by Tyrone Guthrie and starred Alec Guinness and Irene Worth.

Set in the late 19th century rather than in the more conventional Elizabethan period, the scene (Act II, scene iii) was played as a series of short dances, allowing the music to reflect a progression of changes of mood and action. The 1953 production which used a seven-player pit orchestra of winds and harp, was re-orchestrated for full concert band by the composer.

Music for Prague, 1968

KAREL HUSA

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on 7 August 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the *Ecole normale de musique*.

In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including a fellowship from the Guggenheim Foundation; awards from the American Academy and Institute of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; and the Lili Boulanger award.

From his cottage overlooking Cayuga Lake, Husa wrote *Music for Prague, 1968* soon after the Soviet Union invaded his home country of Czechoslovakia. With over 8000 performances it is the most widely performed piece in the Husa repertoire. The piece was banned in the Czech Republic by the Communist government and not heard in that country until the 1989 election of Vaclav Havel and the first non-Communist government in 40 years. Husa returned to guest conduct the Czech Philharmonic Orchestra for the premiere performance in Czechoslovakia.

"Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout: Prague, named also the City of "hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague, 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence."

- Notes by Karel Husa

BIOGRAPHY

Darryl Eaton began his career as principal trumpet and trumpet soloist with the Royal Canadian Air Force. He also performed in a similar capacity with the Expo Band at the 1967 World's Fair in Montreal, and he later toured with the National Ballet of Canada, The Royal Winnipeg Ballet, the big bands of Buddy Rich, Stan Kenton and Canadian jazz icon Phil Nimmons. He was a successful

freelance musician in Toronto where he performed with Ella Fitzgerald, Tony Bennett, Bob Hope, Smokey Robinson, The Beach Boys, Paul Anka, The Supremes, and many others. Darryl Eaton has been the Conductor and Music Director of the City of Brampton Concert Band since 1999. He studied at the Berklee College of Music, the University of Western Ontario and the University of Toronto.

SYMPHONIC BAND

FLUTE

Alberta Brown
Lisa Brush
Samantha Keene
Anna Kolosowski

OBOE

Daniel Grains
Candice Barnes
Khiran Charlton
Michael Cordi

CLARINET

Carrie Andrews
Kristen Au
Tanya Gardecky
Stephanie Geary
Alixandra Haywood
Emily Neri
Geoffrey Pearson

BASSOON

Iraj Tamadon-Nejad
Mattie Walker

SAXOPHONE

Ryan Comerford, *tenor*
Erin Fauteax, *alto*
Julia Jung, *baritone*

Danielle Noel, *tenor*
Chelsea Shanoff, *alto*
Jen Trueman, *alto*
Jamie Wilkie, *alto*

TRUMPET

Jane Genge
Steve Arsenault
Ryan Brouwer
Mary Chang
Nick Cochrane
Sarah Hemeon
Farishteh Panthaky
Marcel Sekine
Lauren Roszell

HORN

Samantha Aukstakalnis
Sarah Cringan
Seana Haley
Nancy Mann
Stephanie Perry

TROMBONE

David Beaudoin
Stuart Bremner
David Dodington
Joyce McGill
Sarah Milford
Jola Miller

EUPHONIUM

Jessica La
Stefan Sikorski
Katie Needs
Jason Locke

TUBA

Don Burns
Ian Feenstra

PERCUSSION

Timothy Borton
Tyler Kerr
Andrew Luck
Mandy Lau
William Snodgrass

PIANO

Jane Genge

Fred Perruzza, *Dir/Theatre Operations*
Ian Albright, *Tech. Assistant*
Bob Dunkin, *Prod. Assistant*



Upcoming concert featuring the Wind Ensemble

Saturday, April 8, 2006

Wind Ensemble - Gillian MacKay, conductor
Music by Philip Sparke, Bernstein, Shostakovich and the
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7:30 pm. MacMillan Theatre. \$17, \$9 senior/student

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As of February 2006

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